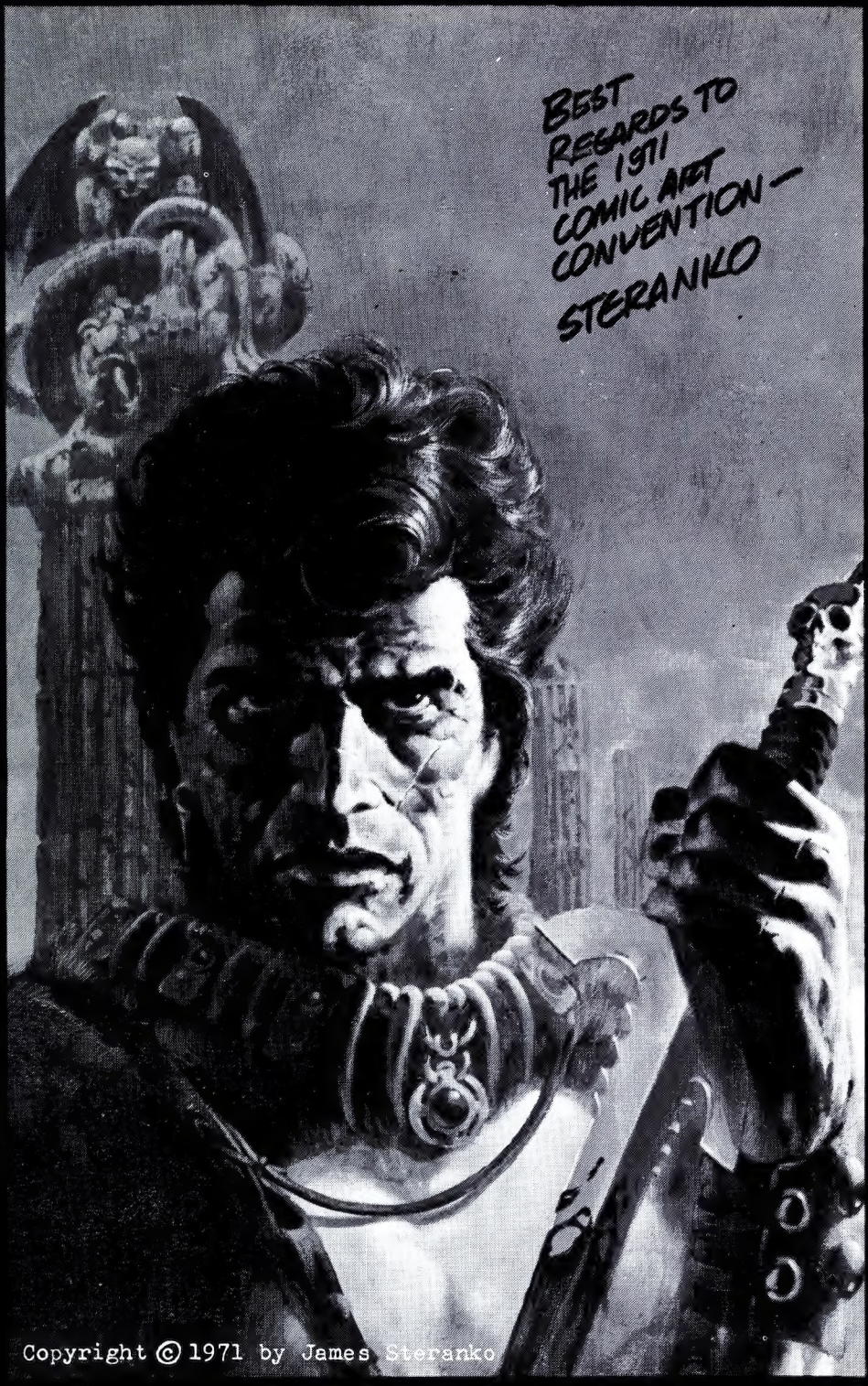

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Welcome to

1971 COMIC ART CONVENTION

JULY 2 THRU 5, 1971
AT THE
PENN TOP/SKY TOP ROOMS
STATLER HILTON HOTEL
33RD STREET & 7TH AVENUE
NEW YORK CITY, NEW YORK

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GUEST OF HONOR
JAMES STERANKO

The curtain goes up on another of playwright Jim Steranko's productions. In a psychedelic and yet cuttingly real setting appear characters bigger than life, seething with righteous fury and romantic determination. The story excites, pulls, twists, and bites. The lighting bursts upon some scenes, ebbs to a glow in others. We are aware of swirls of color and sound. The action almost lands in our laps, jolting us to alertness, involving us in the emotional maelstrom, and soon rises to a peak, swells and bursts with a flash of irony. Applause?

We are entertained and appreciative. We are aware that with great facility, with off-hand brilliance, and with inborn talent and ease, Jim Steranko, prodigy that he is, has dashed off another triumph.

We are also wrong. Or at least unfair.

For we are judging the artist as a man by his accomplishment as an artist. We have seen how quickly he has risen to the heights among the best comic book artists. He must then, it follows, be a speed merchant, turning out stories with assembly line regularity. We see his pyrotechnical style incorporating all that's effective from Art Nouveau to Modern Photography. Therefore, we assume he is a natural, a prodigy, with gifts from the gods, sprung full-blown upon the comic field. We witness his successful turn to other fields believing that here's a guy who has it made! What luck to paint what becomes the fashion just at the right time. What influence he must count on to have his work bought (and commissioned) at a pace faster even than he can produce it.

What utter crap! Take a look at a page of his work. Dig the design of the page that isn't accidental. Follow the panel-to-panel continuity. Does the story get carried smoothly visually? That is quite purposeful. Does one of those far-out, juiced-up, eye-dazzling gimmicks appear just when it was the right effect for the story? Do you believe it's coincidence?

Let's go back to the analogy of that stage production. Was the setting superb? Who designed and built it? The story gripped you? Who laid out the sequence of scenes? The lighting and color and costumes made you catch your breath? What technicians are responsible? And who cast the roles? And directed?

All answers are Jim Steranko, whose toil as craftsman and laborer made the success of Jim Steranko artist possible.

Add to this some facts and we are getting closer to Steranko the man. He is a slow worker. Steady and careful and slow. Those "overnight" masterworks take weeks to come to light. He is design conscious and studies the entire graphics field continually, adding to his store of information, and raising new questions to seek answers for. He is an incredible learner. If you have a skill or some information he doesn't have and you discuss it with him, he absorbs it. Learns it. And above all uses it. From then on it's his permanently, added to his store of knowledge. He is serious, never the joker or the clown. His work may show abandon, freedom, or high spirits, but it was assembled with control, not flippancy. He is intellectually curious, probing always, seeking unfamiliar fields to master.

He is above all a worker, accurate and conscientious and dedicated to the betterment of his product. See him as artists understand each other, not as geniuses who fill sheets of paper with floods of bright wonders emanating from divine inspiration, but as skilled artisans who sweat to raise their craft to an art by putting in the hours, learning the trade, practicing their skills, and enduring the tensions.

Steranko is an artist in this light, not a wonderman, not a prodigy, not "gifted by the gods".

Perhaps this diminishes him somewhat, takes the glitter off, maybe. I don't know. There are those who don't want to know how things are created for fear their appreciation of the product will be killed by knowing there's machinery underneath. But I hold another position. I want to see the hoists and pulleys and trapdoors, the scrim and the makeup and the floodlights. Just as I want to know Jim Steranko as laborer as well as star.

It adds to the wonder.

Phil Seuling.

GUEST OF HONOR

GARDNER FOX

How to cover the career of Gardner F. Fox in 700 words?

Impossible.

For one thing, just to list the various comic-book features which he has created or scripted over the years would run to far more wordage than that!

And so you simplify your task a bit, by ignoring a completist cataloguing, and you settle for hitting a few of the highlights, a handful of the magical moments.

Say first that he didn't really intend to become a comic-book writer at all. Natural enough: since when he was coming of age, there were no comics magazines save a few which reprinted newspaper strips. Novelty items, nothing more. Of course, there were the fiction magazines and the pulps, and Fox came under multiple spells of Edgar Rice Burroughs, A. Merritt, Harold Lamb — of H. P. Lovecraft and Robert E. Howard in *Weird Tales* — of Rider Haggard and John Dickson Carr. But comic-books? Never heard of them.

No, he was going to be a lawyer — and he made it. Graduating from St. Johns University (then in its Brooklyn incarnation) in the middle 1930's, he gained admission to the New York and Federal bars, and began preparing trial briefs for the stolid-sounding firm of Byrne and Byrne. He got all the appeals-court toughies, he recalls.

Then, in December 1937, a turning point of sorts: Vincent P. Sullivan, an associate of Fox's, was going to edit a thing called *Detective Comics*, which was going to become the first comic-book featuring all-new material. A chance to place one's hand upon the rump of history, as Norman Mailer would say. Fox accepted the challenge and straightwith assumed a dual identity: mild-mannered trial-brief lawyer by day, comic-book scripter by night. The fence-straddling showed through in the first strip he created: *Steve Malone, District Attorney*. Write what you know.

Other potboiler heroes followed. *Cotton Carver. Speed Saunders.* Who could ever forget them? Only everybody.

But, glory lay lasciviously ahead. In 1938 Siegel and Shuster convinced M. C. Gaines to take a chance on something called, er, "Superman" — and thereby accidentally midwived an industry. Gaines, Sullivan, and crew wanted more of the same, only different. With their second outings, Fox took over writing of Fred Guardineer's *Zatara*, Bob Kane's *Batman*. For the closely associated All-American Group (which would be bought out by D. C. in the middle 40's) Fox virtually created a new title: *Flash Comics #1*, for which he scripted *the Flash, Cliff Cornwall, King Standish,* and — *Hawkman*. A novel experiment

titled *All-Star Comics* came along — and Fox directed the fortunes of the Justice Society of America for more than half a decade. *The Flash* got his own magazine, too, with a byline: Gardner F. Fox and E. E. Hibbard.

Somewhere along the line the law career atrophied and expired, but Fox kept cranking out characters and concepts at (to his fellow writers) an alarming rate. He had already scripted the pre-Kirby *Sandman* from the very beginning, created the storyline and even the mask for the Lovecraftian *Dr. Fate*, and written some *Shining Knight* sagas; now he took over the post-Siegel adventures of *Spectre* as well, and co-created still another hero, *the Starman* in *Adventure*.

When asked if he'd ever written an adventure for Superman, the granddaddy of them all, Fox started to respond in the negative — then recalled an instance where, by urgent request of editor Mort Weisinger, he was sat in front of a typewriter and ground out almost his only Man of Steel tale in an hour or two.

Came the end of World War II, and the beginning of the end of the superhero, first phase. Fox had already begun doing pulp fiction on the side, mostly for *Weird Tales* and Fiction House's *Planet Stories*. Now he switched in comic-books from underwear characters to westerns, first for DC (*Wyoming Kid, Vigilante, et al.* — creating some, continuing others), then also for Vin Sullivan's own Magazine Enterprises (*Ghost Rider, Durango Kid, what have you*). When the 50's came, with the upsurge in s-f comics, Fox was well in the vanguard with DC's *Strange Adventures, Jet Powers* and *Space Ace* for Sullivan, *Kenton of the Star Patrol* and others (including *Crom the Barbarian*, perhaps the first sword-and-sorcery comic-book feature) for Avon, and even a few tales for the E. C. horror mags under the direction of Al Feldstein and Gaines the Younger.

At this time, also, he saw published the first of what has since become a string of over ninety published paperback novels, including *The Borgia Blade* (which utilized his layman's interest in history), *The Swordsman, Iron Rider*, two *Llarn* novels during the ERB craze, *Kothar* for Belmont-Tower during the s&s years. His pseudonyms were as diverse as his genres: *Jefferson Cooper, Bart Somers.* (But none of more dubious-sounding authenticity than — harrumph! — Gardner F. Fox, indeed!)

By 1958, Fox was doing nearly all his comics work for DC, in collaboration with editor Julius Schwartz. *Adam Strange, the JLA, the new Hawkman and Atom*, and a host of other co-creations flowed from this long-lived collaboration.

Today, after more than a third of a century of legend-birthing, of helping to create the shorthand mythology of several generations, a slowing-down would seem to be called for: a time for reflection, for basking in the glow of a life well-spent in giving pleasure to millions of others, for enjoying the quiet company of his wife Lynda, two children, and a couple of grandchildren.

But instead, Gardner Fox continues to turn out reams of paperback-oriented fiction and fantasy — and is now laboring on his first entry in the challenging field called "juvenile s-f" where Heinlein and others have done such lucrative spadework. And there've been scripts for Skywald, for Warren, even — yes — for Marvel. *Red Wolf*, for instance, and (Crom willing) soon for *King Kull* as well.

700 words on the career of Gardner F. Fox? It can't be done.

700 words?

Count 'em yourself, Seuling!

Roy Thomas

KEYNOTE SPEAKER

JAMES WARREN

IN THE WORLD of comics fandom the creative talent is King. Conversely, the publisher is considered The Enemy . . . "the all-powerful tyrannical bastard who makes all the money despite his incredible stupidity, etc. . ." Now, from the thundering herd of current publishers comes the President of Warren Publishing Company, to destroy this myth forever.

Why? Isn't he a tyrannical bastard? Yes, but he's not incredibly stupid. Just moderately.

The above words are taken out of the mouth of our Keynote Speaker, Jim Warren (a mouth that's open most of the time when comics are discussed). This is the first time in history of a Comic Con that a publisher is making the keynote address and in this case it's fitting and proper; Warren is almost as much a Fan as he is a Publisher-and he's been both for longer than most fans at this 1971 Comic Con have been living.

The role of the comics publisher in America today is a tough one. Comic publishing is not an orderly private enterprise. It is a hellishly unpredictable undertaking with fantastic risk. Most businessmen run screaming from this industry because of the risk, and becauseof the tremendous creative difficulty in launching a successful new comic property.

Not so Warren. Seven years ago he took the plunge into comics, defying the existing Code and existing traditions with a black and white comic magazine called CREEPY. This was followed by EERIE and VAMPIRELLA (today's answer to yesterday's Wonder Woman).

Warren is a maverick of sorts who runs his company on the management level, and at the same time serves as creative head. The result: headaches by the dozen on a daily basis. Dealing with artists, writers and production men five hours a day, with magazine wholesalers and distributors, another five, and administering the company during the remaining five, makes for a long interesting day. His background, however, qualifies him for the role. He was 8 years old when Superman exploded across the newsstands of the country—a perfect age to be captured by Clark Kent. His first attempts at drawing (every generation in Warren's family for the past 70 years had produced an artist) were copies of Joe Shuster's Man of Steel, and his first script was a story sent to TIP TOP Comics.

He continued to develop his artistic abilities at the University of Pennsylvania and the Philadelphia Museum School. During high school he worked nights at a busy newsstand, and on rainy nights when there weren't too many customers he would devour every comic book and magazine on the newsstand until quitting time at midnight.

Warren began his publishing and business experience early. He was the editor of his grammar school newspaper who made good by going on to publish a neighborhood newspaper (3 mimeographed 8½" x 11" sheets, hand-stapled together) costing 3 cents an issue. Running a newsstand taught him a lot during high school, but the real business experience came during his college days when he operated his own small advertising agency.

Creatively he came into his own a few days before his 19th birthday when LIFE magazine accepted and ran his imaginative drawing of "The Life Editor of the Future", a tongue-in-cheek science-fiction version of a typical Life employee. Warren still insists on personally art directing every cover of every magazine—despite the rumored nervous breakdowns of three cover artists over the past few years.

Personally he is a tough man to work for. He knows what he wants from his contributors—and generally gets it. When he doesn't (says his office staff) he's impossible to live with. When he does—the results are a credit to comics.

Bill Everett and Joe Kubert

interviewed by

Gil Kane and Neal Adams

THE 1970 COMIC ART CONVENTION

July, 1970 Luncheon

GIL KANE: It's my privilege to introduce Bill Everett. Bill was one of my original inspirations; and the thing that I always thought of in connection with Bill was, he was an artist of great facility, but more than that he was an unparalleled storyteller. I think that, for instance in A-Man, the Amazing Man, he did one of the most remarkable jobs of telling a story, you could follow the action so perfectly from panel to panel. The dynamic storytelling, the tension buildup, the action, the continuity of movement; all of these things were done so beautifully that you didn't realize you were looking at single frames. There was just this feeling of continuity all the way through. And of course, when he started to do Sub-Mariner, why, he was virtually at the peak of his capacity as a storyteller, and he did absolutely brilliant stuff. Regrettably, he hasn't done much work on Sub-Mariner since that time. Bill was the best artist on Sub-Mariner because he had the best feeling for the character, and the character had a life and personality all its own that it never had for anyone else. And it was in that storytelling quality and that special characterization that Bill really rose above most of the other artists in comics.

Bill, what is your background; what sort of an art education did you have?

BILL EVERETT: First, I want to thank everybody here for the honor of sitting at this table. Without you people I don't think we'd amount to *too* much today; certainly not what we are.

To answer Gil's question, my formal art training was never complete. I have to first state that I was born with this talent and can take no credit for it. If I take any credit at all, it's in having been able to do something with it. I've had a pencil in my hand almost all my life. I actually had only two years of art training, and I didn't really have that. I was credited with two years of training because I got through three years in about a year and a half, and this was due only to an inborn talent and drive. I had to get somewhere fast. That's about the size of my formal training. I think that anything else was just an innate talent and a desire to put things on paper.

KANE: You were always, in my estimation, one of the best writers that comics ever produced. The writing on the Amazing Man was just superb. And I thought Sub-Mariner was one of the great character creations in comics. It was the first time someone attempted to do a leading character who was a villain, but still attractive, you know; he created the tension in the feud with the Human Torch. Were you interested in pulps? Were you interested in movies? What shaped your taste in stories?

EVERETT: I knew Gil was going to ask me some tough ones, and this is a tough one to answer. I came into the comic business almost by accident, by necessity. I had done some writing; but as far as my inspiration, if I were to use that term, is concerned, I don't know that I really had any. I was sort of led into cartooning by my father's wish. He always wanted me to be a cartoonist, and he died, unfortunately, before he saw that come true. But that probably was in back of the whole thing.

As far as storytelling is concerned, I read a great deal when I was very young, through junior high school and high school. I read what was then considered the deeper novels, the high class literature. I didn't go much for pulp material. I didn't even read the daily comics. My education was very limited. I dropped out of high school; I dropped out of art school as well. I had to make up for this in reading, and I wanted to be a writer. But if I had any idol at all, it would have been Jack London. I liked the way he told a story. And I figured that rather than try to be the greatest novelist of all time, I would attempt merely to tell a story in the simplest terms that I could summon, that I could utilize. And I think that this showed up in the early writing, as Gil mentioned, in the Amazing Man series (which is a little amusing; I think a lot of you people remember a lot more about it than I do). Unfortunately, I didn't stay with the strip long enough to get very deeply involved. I was permitted, however, almost complete leeway on what I did with it, and it was a chance to express myself by using Amazing Man as, if Roy Thomas will forgive the expression, my alter ego . . . a chance to just put down on paper and write about myself, had I been able to be what I'd like to have been. And this again evolved into the Sub-Mariner.

I am only recently beginning to learn that there was more to my writing of the Sub-Mariner than I actually thought at the time. He was an angry character, and I probably expressed some of my own personality. But, again, at least in the origin of the Sub-Mariner, in the beginning of it, I was allowed full expression. There were no limitations set by editors, no limitations set by publishers, no limitations set by anyone, art directors or others. And this was a case where an artist or an artist-writer could freely express himself. And if you had something to tell which was worthwhile, this was an outlet for it. Unfortunately, business was very good at the time, and we didn't realize what it would eventually lead to. A great many of us could have done more with it had we had the foresight—we didn't.

KANE: During the thirties most comics were not sold directly to publishers, but through agents. Will Eisner was an agent. In fact, that's one of the ways comics started; they ran out of syndicate material to reprint. A lot of the syndicates had their own comic books so that peripheral publishers who would like to get into it were desperate for material. So they would get somebody like Will Eisner who said

that he would produce it for the same rate that they were buying reprint material. And of course they thought that they were getting watered-down stuff, and they didn't realize that they would simply pass the reprint material by in no time at all.

And it was at that time that Bill, along with Carl Burgos and several other artists, formed an organization called Funnies Incorporated, which was one of the early agencies. It was through Funnies Incorporated that a lot of the characters like Sub-Mariner, the Human Torch and so forth were created. Bill was one of the prime movers, one of the creative forces in that agency.

Would you like to tell a little about how those agencies worked, how this particular agency got together, and what was the role of Jacquet in that agency?

EVERETT: To begin with, I had been at Centaur Publications (John Harley), and Lloyd Jacquet at that time was their editor, or managing editor, and he felt the need to break loose and form his own company of some sort. So a few of us banded together: Lloyd Jacquet, Carl Burgos, myself, Paul Gustavson, Ben Thompson, a few other people, and we decided that we would sort of go on our own and form our service to supply a package deal to the publisher. In other words, we would provide the story, the complete art work as an entire 32 or 48 page book (I think we were doing 32 pages then). We started out as a very small nucleus, which rapidly built. And one of our first customers was Martin Goodman, who at the time published Timely Comics, which eventually became Marvel as you know. And we had a salesman—you can put that in quotes, we had a 'contact man'—who went out and contacted other publishers such as Curtis Publishing Company, and negotiated other contracts to produce work for them. And this is the way Funnies was started; just a handful of guys who wanted to get out from under the publisher and to concentrate on story material and art material with absolutely no restrictions; and the publisher would buy it just the way it was, and what he did with it after we sold it we didn't much care.

However, this couldn't work very long, because we represented a middle-man, which meant that the publisher had to pay extra to get what he wanted. He soon discovered this, and the agencies were eliminated because it was an additional cost to the publisher. In a way it was unfortunate, because it was a wonderful means of expression for the individual artist. We had quite a staff at Funnies. The office staff was small, but we had a great many free lance writers and free lance artists contributing to us. And the writers did some pretty sensational stuff. Because it was new, it was original, and it was different.

KANE: One thing that becomes apparent as

you look back over the earlier stuff, was that different organizations started to develop their own personalities almost immediately. For instance, almost from the beginning, National Comics was more reserved in their characters. Their characters weren't as flamboyant, and they had a variety of characters who were more like duplications of syndicate strip characters. And even with the arrival of Superman and Batman they didn't proliferate super characters the way you might have thought they would.

On the other hand, Will Eisner had an entirely different quality of material; it was a recognizable style. Even if you didn't recognize the artist, you could tell that it was published by this particular company. Well, of course the same thing was true about Funnies Incorporated. The great thing about Funnies was that when they found the superhero they just didn't stop; they just kept on going as though they had found a downhill course and it was just no pedaling all the way home. They did some remarkable things. And Bill himself, after the Sub-Mariner, did the Fin and several other characters which had some of the same pitch, the same excitement and glamor of the Torch and the Sub-Mariner, which are really classic creations.

And all the artists, like Paul Gustavson, they all had this feeling of movement and excitement. They had a kind of pulp feel which was quite special and quite different from the illustrative quality of Eisner and the rather stately quality of National. Funnies had an excitement which to some extent is still the standard. I can't believe that Stan Lee could have been unaffected by all of this material, and to some extent he still carries through all of this quality, a sense of headlong excitement.

How did you develop the feud between the Sub-Mariner and the Human Torch? It seems like a natural thing now, but it was the first time that I remember characters overlapping their strips in adventure comics and doing their thing together.

EVERETT: I don't know if you want to get too deeply into this; it's a long story. There are a few articles coming out which will discuss it in detail. Actually, the idea of combining two major characters under one story was not original. I really don't remember, exactly, how it actually did come about. We were faced with the project of a commission to do a semiannual book of 64 pages and the big question, editorially, was, "What will we put in this type of book?" And going through the various characters that we had established, the Angel, the Torch, Sub-Mariner and all the rest of them, the only two things that made any sense, the two most powerful characters were the Human Torch and the Sub-Mariner. And since one represented water and the other represented fire, it was a natural thing to have combat between the elements.

If I'm making it sound simple, it wasn't. It was very complicated—how to introduce the characters to one another; how to get them involved in a situation which would create a 'historical' battle. It was rather intricate. We had a lot of fun doing it; it was a sort of party time. But it was a heck of a lot of work, and a lot of people were involved. The story of its actual writing is an episode in itself and it had its amusing moments. But it was a tremendous amount of work which we accomplished in a very few days—literally, the whole book was produced in a matter of about five days, but it took a lot of people to do it. It was successful, and I think that just because of the nature of the characters themselves representing the two opposing elements, it just had to be successful.

KANE: I always thought that Amazing Man was so well supported that in many ways it could measure up against some of the things that Philip Wylie did. And Sub-Mariner, too, was an unusual character. If you had, at this point, the freedom and the resources to do whatever it was that you wanted to do, which direction would you go and how would you approach your work?

EVERETT: Oh boy. I'll go back to a short conversation I had with Al Williamson yesterday about this. We were talking about Amazing Man; and I would love to see something like that done again. I would like to see it done in the same simple style that it was done originally, instead of going into all kinds of semantics and use of quotations and, oh I don't know, trying to 'classify', what's the word I want, trying to 'elevate' the writing.

To try to get down to basic human

writing; if I were given the opportunity to reinstate some of my original ideas that I had back in the forties, I would do it with this in mind. I would appeal to any person, *any* person, any reader. I would try to create my writing and my storytelling, structure it so that anyone at any level of intelligence could enjoy it.

I consider comics part of the entertainment field, and I think that people need to be entertained regardless of whether they're looking for a message, something deep, or not. And I think the best way to entertain someone is to present your creation in a way that someone can readily and easily understand, without being too complicated. I think, if anything, in the beginning of the comic book business this was what the writers did and what the artists interpreted -a basic story, a plot, a simple storytelling, and all of them I think without exception used this format. And it was successful. Oh, we never got wealthy on it, but it was the nucleus of a booming business, and I think that if I had to do it again I'd do it exactly the way I did it in the first place, which is simply to tell a story, but to do it as well as I possibly could, as simply as I possibly could.

I think really (if you want to get into it, and I don't want to get into it too deeply), I think that what has been happening lately is we're getting too deeply involved in some of the stories being put out by all the publishers. We've gotten ourselves so involved that we feel we have to carry a message of some sort; and I don't think this is true, *necessarily* true. In writing to entertain people, I think we ought to give them what they want, because it *is* a business. I think that the writer as a creative person should be allowed to express himself, but to do it in a way that everyone can understand.

KANE: During these recent years when fandom has developed so vociferously, I'm sure you've been asked if you were to advise those budding artists in the audience who want to find the secret of cartooning, the new route to the Indies; if they're going to achieve success, or even acceptance, in this business, what would you advise?

EVERETT: The basic thing is to have the talent to begin with, and to read as prolifically as possible. Read as much of the material that is being produced today so that you have a basic foundation in it. And then if you still have the desire to do it, you also *must* have a desire to work and work hard. It's like anything else, you're not going to make a go of it unless you are willing to put an awful lot of time, with very little money to begin with. You have to have a drive, an impetus, some sort of incentive to get into this business, because it's not an easy business to break into. And unless you have the willingness to sacrifice a little bit. . . and I'm not preaching, but to me it's a must. You've got to be able to fight all kinds of odds and be persevering and really express *yourself* and not try to imitate.

This was a beautiful part of the beginning of this field, too; we had nobody to imitate. All of us had idols in the daily comics, our Alex Raymonds, Milton Caniffs and so forth, but we couldn't very well imitate them because our field was another expression of what they were doing.

Now, you've got to have the same feeling for adapting yourself to the methods of our field today, but doing it in your own way. If you have a belief in what you're doing and the willingness to work for it, you can make it, whether you write, whether you illustrate, or whether you're just a mechanical artist, such as an inker, who does no creative work. It's still a good business to be in. So I would suggest first that you discover whether or not you have the talent, whether or not you have the desire. And with the talent and the desire there, if you're willing to work, then find someone to guide you in the right direction and just work like heck at it and you can make it. Thank you very much. [applause].

PHIL SEULING: It gives me very great personal satisfaction to present this award, which reads, "1970 Comic Art Convention, to Bill Everett, for a career-long dedication to superior quality and imagination in the field of comic art." [applause].

EVERETT: I just want to say in appreciation to everyone: it's taken me approximately thirty-three years to get this and I'm awfully awfully grateful. Thanks very much.

NEAL ADAMS: It's my privilege today to introduce Joe Kubert. I'm going to give you a few personal experiences of mine that I've had in association with Joe Kubert without his knowledge, and some with his knowledge. When I started reading comic books, I became almost an immediate fantastic dedicated fan of Joe's. I'm younger than he is, obviously, [laughter] but I really wouldn't have to be, because he started at twelve-and-a-half, and he got his first feature at fourteen, which kind of shakes me up.

I was a semi-dedicated fan of Joe's until I reached the age of eleven, when I read my first Tor comic book. That was one of the times in the history of this industry when writing and art came together to form an almost perfect piece of material. I look at it now, and it seems better today than most of the stuff that's happening today. I was an Army brat; I was in Germany. And when we were coming back, I stopped at a newsstand in Ireland and picked up a 3-D comic book with Tor in it. It blew my mind. I don't even remember the trip back; I just remember that book. Ever since then, I felt that if I could do anything anywhere near to what Joe has done, to me that would possibly be one of the greatest things that could ever happen to me.

I had very few opportunities to meet Joe, because I really didn't get into the field early. I had a syndicated strip before I got into comics. But I was given an opportunity to get in touch with Joe because somebody asked me who would be best for a particular job, and I suggested Joe, and I met him that way. I felt at that time, 'what a way to meet a guy; he's bound to be nice to me because I helped him get a job.' And he was. But I learned later that Joe was the kind of guy that you didn't have to do a favor for, for him to be nice to you. He's the nicest guy in the world. There are an awful lot of nice people in comics, but Joe is just about the best.

I soon started working for National, and I possibly got the greatest compliment I've ever received from anybody, because I respect Joe more than just about anybody. I handed a job in to him one time - it was an *Enemy Ace*. He took about ten pages home on a weekend. I could see him doing ten pages in a weekend, but he came in on Monday and said to me, "It's as if somebody had crawled into my mind." Well, I was on air for a week. I didn't show it in my face, and I suppose I said, "Thank you," but nobody in this field could have said anything better to me, ever, than that, and nobody will ever be able to say anything like that to me that will make be feel like that again. I have pages at home that

I did when I was learning to be a cartoonist, about this cave man who was advanced for his time and who wanders around killing dinosaurs and pterodactyls, which looks amazingly like bad Joe Kubert, and I won't ever let anybody see it, I suppose. But this is how much I appreciated this guy.

Joe, I think that just about everybody would like to know how the Tor thing came about, how it developed, and what happened to it.

JOE KUBERT: Thank you very much, Neal. Before I answer that, though, I'd like to explain the kind of off-hand remark that Neal had made about setting me up for a job; it was the presentation of my work to someone whereby the Green Berets strip was given to me. It was something of a very high compliment. I'm rather floored by Neal's presentation. I don't know what the heck to say, but I'm very much flattered.

Tor was an idea that came to mind, kind of patterned after the Tarzan strip. I felt that the formula was a good one. I was in Germany at the time; I was in the Army. I was heading home, and I had made some preliminary sketches of a character that I felt might be applicable to things that were happening today; morality, ideas, ethics, and so on, and could be put down to its basics in a milieu of a stone age type strip.

I have gotten many letters to the effect that man did not exist during the age of the dinosaur. As a matter of fact, it's a point that Neal has brought up, much to my chagrin, many times. However, I had done a certain amount of research on it, and no one can prove to me beyond any shadow of a doubt that there might not have been an overlapping of man existing in some form during the time of the dying out of the dinosaurs. That's my cop out, anyhow. But basically, that's about how the strip started. I wrote the Tor strip. I did the original ideas and stories and so on.

ADAMS: What impressed me so much about Tor was that all the analogies that Joe had made were in kind of a simplified form. They're little human lessons in story form and they set me thinking about what could be done in this field. When Joe got into the war books, it kind of surprised me. And then I noticed that just about the time Joe got into the war books, they started to change. Now, whether this was due to the fact that Joe got into it, I don't know; but it took them out of people shooting other people down and being kissed by the pretty girl into real life stories about what war seemed to be all about. Now times have changed. War is a whole different type of thing. But at that time I felt that an awful lot of advances were made in that particular field, and I credit a great deal of it to Joe, in spite of the fact that his editor Bob Kanigher had a lot to do with them. I'd like to know something about your association with Bob Kanigher on that material.

KUBERT: Well, I would say about 95% of the direction and motivation of the stories that took on some sort of an anti-war tinge was really all of Bob Kanigher's doing. He was the editor and he was the prime writer, I think, on most of the material that I had done. Within the last two or three years the things that you see in the war magazines more or less reflect my own personal feelings. But back ten years ago and further back than that when, as Neal describes it, the war stories took on more of a personal emotional feeling rather than kill-kill-bang-bang, this was Bob Kanigher's doing, and I think that any kudos that would come should come directly to him.

Incidentally, before we go any further; apropos of Bill Everett here, I recall very distinctly when I was about twelve or thirteen years old, when I was going to the High School of Music and Art (as a matter of fact, I had just started), one of the excursions with a guy by the name of Norman Maurer, who was my partner when I was putting out the Tor magazines and who was going to school with me at the time, one of the many excursions we'd go on would be to drop in to see any one of the 25 different comic book publishing houses that were strewn all through New York, in addition to the places that Bill has described who were putting together material for publishers–Harry Chester, Jerry Iger, and so forth. And there were these two kids, Norman and myself, and one of the guys that we would go up to religiously, to see and kind of pester, was Lloyd Jacquet. We never got as far as seeing Bill; we couldn't get in to see the *hoi polloi.* But we did get to see Lloyd and our experience was. . . I think the experience

of almost everybody who has been in the business is that when you've brought a piece of work to show any pro, invariably the guy would take, no matter how pressing a deadline he might be working on, he'd take all kinds of time out to sit and talk to you and explain... My experience has been that in this field there are the nicest bunch of guys that I have ever met.

ADAMS: Since Tor, Joe hasn't had much opportunity to write much of anything. Now he's getting the opportunity as his own editor. I would like to ask Joe to tell us how it feels to write his own stuff, and what, as an editor, he thinks the field is going to look like in the seventies. We've heard a lot of noise from a lot of artists, but Joe's in a position of editor now; he's in a position to make suggestions and make definite programs. So I'd like to hear what he thinks the 1970's are going to be like.

KUBERT: As Neal suggests, I have been fortunate in that I have seated myself on every side of this field; I have published, drawn for editors, edited, written, lettered, colored, put the stuff up before the engravers' cameras to have it shot, and so forth. I think it's a very enviable position, the one I find myself in now, in that my relationship with Carmine has been a very close one through the years. Carmine, now being the directorial head of National Publications, has given not only me but all the editors who work more *with* him than for him, almost carte blanche to do anything, to go in any direction that we may think feasible, that in the long run we feel will be also fiscally successful. I find now, that I can inject and do almost anything that I want in the strips. I feel no inhibition.

As Bill mentioned before, he was working at a time of hands-off; there was no suggestion until the work was completed, then the publisher did what he wanted with it. I don't think we have that complete a freedom because we are inhibited by the fact that we feel that there's a certain market, and we feel that we have to hit this market regardless of anything else. Above and beyond what we think we'd like to do, we have to do something that we feel is going to sell. Regardless of how nice or how beautiful or how good a particular thing might be, if it doesn't sell that's down and it's out. So we are inhibited by that. But outside that, up at National anyhow, I find that I have as much freedom, and I like also to pass that freedom over to anybody who is working for me, to allow him the freedom to do anything that he'd like to do. Because I have found myself in the position of the fellows who are writing for me, the fellows who are drawing for me, I feel that I *do* know what their problems are, and I do like to give them as free a rein as possible, and I think I do.

As far as what I project for the coming seventies, it's my own personal projection based on what I see and what I've been told is and will be going on up at National. I think that the magazines are going to take a turn much for the better. I think that Carmine has done yeoman service in trying to pull up National specifically and the business in general to a point where it's going to reflect a lot of the original initiative and a lot of the originality that has for a long time not been seen in comics. It's going to extend itself into areas where the comic book as we know it now, the small size, will be extended and stretched and perhaps reduced in all different sorts of directions. What is going to happen is, where a fellow trying to get into this business before felt limited perhaps in that he had to produce for this one particular type of magazine, may now find that he's doing half-tone work; he's doing illustration more than he's doing comic book text type material. He may find that he's doing things that are very reminiscent of the pulps years and years ago. He may find that he's doing full color. There's going to be a widening, a tremendous widening of range, and a tremendous demand for new talent that will be coming into this field. I see a great future ahead for this business.

SEULING: I have a double page of Joe Kubert's work on my wall at home, and it tells a story so beautifully I don't think a film could do it better. And that's why this plaque says, "To Joe Kubert, for the cinematic story telling techniques and the exciting and dramatic style he has brought to the field of comic art." [applause] If you'd like to ask some questions, maybe Bill or Joe would be able to answer now.

QUESTION ONE: Mr. Kubert, you have probably one of the most dramatic presenta-

tions, stylistically, in comic art, and I was wondering: is this something that just developed from childhood, or do you have any outside influences, any particular movie directors, or writers or dramatists that influenced you towards this style?

KUBERT: I think I've been influenced by every darn thing around me. The original movie *KING KONG* drove me up a wall, it was that exciting to me. Hal Foster's *Tarzan* was to me as exciting as reading Kipling's *Jungle Books*, which in word form brought forth the type of images that a man like Foster was able to put down in pictures. My own style and what I do is probably a compilation of all the things that I've been able to gather from everything I've seen.

BYRON PREISS: Joe, I had the pleasure of working with you these last few months in a program called Edugraphics. For the last decade I've heard talk of comic books in schools. It's not talk any longer, and I think this is due largely to you and your efforts to guide the program into a major company. I'd like to hear your feelings about comics in education.

KUBERT: Well, as Byron has suggested, we have started up at National trying to utilize comic books where we feel they can be extremely potent. And that is, using them as a stimulant to kids who are the age of eight, nine and ten who have not really been able to pick up on reading. Now, I'm not a devotee of "Read comics in lieu of anything," but I do feel very strongly that comic books can and should be used as a lever to get a kid started into reading. And this is one of the big things that is going on now up at National. Byron has been working very hard since the beginning of this summer up at National setting up a program whereby specific lessons can be set forth to these high school and pre-high school kids, utilizing, not any special magazine, but the comic books that are produced and sold on the stands today. When these comic books are shown with a specific program that Byron has devised, then the idea is put across very strongly so that the student looking at it can pick up words that up to that point had been almost impossible for him to comprehend. Apparently the picture-word combination is such a meaningful thing to a child who cannot verbalize to that extent, that if the picture is exciting enough he will be motivated to want to read the words that go along with that illustration. And using this technique so far has turned out to be very successful.

QUESTION THREE: I've lived in New Mexico for four years, and your Bullseye Bill for Target amazed me because I assumed then that you lived in New York and I thought, how can a guy that's seen steel and concrete all his life know what a ravine looks like, and your rocks and yucca plants and so on. This surprised me until someone mentioned you'd lived in Arizona.

EVERETT: Well, I spent my early childhood in Arizona and in Montana. And so it was just natural to me; when I had to do a western it came quite easily.

QUESTION FOUR: Can you tell us where you came up with the name Sub-Mariner?

EVERETT: One of my favorite classical poems was "The Rhyme of the Ancient Mariner" by Coleridge. It wasn't an easy name to come by; I don't remember precisely how I arrived at it. I wanted to use something which was significant of the sea, which would be 'marine'. And the word 'mariner' came quite easily enough. But the *Sub*-Mariner; I think that somewhere in the writings of the ant-arctic they talked about the sub-polar zones, and, 'sub' meaning beneath, and this character was living beneath the water, so it just seemed to tie in naturally. But it took some time to evolve it.

And please don't ask me where I got the name Namor. [laughter] It's Roman spelled backwards, but I have long since forgotten why I decided that I wanted the name Roman. I did it for some reason, but I've forgotten what the reason was.

QUESTION FIVE: It seems that recently the Sub-Mariner has 'regressed' somewhat to the way it was in the forties. I was wondering if you had anything to do with this, and will you have anything to do with the book in the future?

EVERETT: No, that was editorially done. Then in the forties, when I was in the service, the Sub-Mariner also underwent quite a change in character and also of environment and I had nothing to do with it. Whether or not I'll have anything to do with it in the future is quite questionable. I doubt it. I would like to, but if I did I would probably bring it back to his initial origin, the antarctic, and take it from there. Yes, Roy?

ROY THOMAS: I can probably answer that better than Bill. Three or four years ago for a period of about three years, Bill shared an apartment with me, first in the Village and then later on East Eleventh Street, and we talked an awful lot about the Sub-Mariner. So the recent return, with Sal Buscema penciling, to the shape of the head and some other features of the forties' Sub-Mariner, were all indirectly influenced by Bill through a conscious desire of mine to undo what has been done with the character for the last four or five years, albeit by very talented people. Probably I may never be able to implement this completely, but I guarantee that the first time I feel that I have a total carte blanche (I have about 50-50 now), the Sub-Mariner will, within a period of a few issues you can't do it just overnight -probably regress to the point of using the same kind of slang; I don't know about "Galloping guppies", but... [laughter]. Even if he stays a prince, I would find ways to get back to something more of my idea of a human being. And I can practically guarantee that one would never again read in a Marvel comic book the expression "Imperious Rex". [applause]

QUESTION SIX: Recently, characters such as Green Lantern and the Sub-Mariner have been active in some of the social issues of the day, such as ecology and the race problem. I'd like to ask Mr. Everett if he is in agreement on how the Sub-Mariner is being handled in this matter. And I'd like to ask Mr. Kubert, is this going to be a major part in the future of comics, with heroes combatting social problems?

EVERETT: Again, let me affirm that I have absolutely no editorial say-so now in the writing of the Sub-Mariner. Roy can answer that better than I. I think it's being handled OK as far as today's standards are concerned; I don't see any great objection to it. But what the future will be, we don't know; no one can tell about that. I see no damage being done by it. When we're struggling for anything that can reach the reader, if that's the trick that does it, then it's OK for now. But tomorrow may be something else.

KUBERT: I agree with what Bill said earlier this evening in that we are primarily an entertainment medium. I think that within the scope of entertainment, though, we could touch an awful lot of areas that are perhaps a little more serious and very much cogent, and of our times. However, I agree again with Bill when he says that once we become a preaching media, we kind of toll our own death knell. Primarily and foremost I think the stories have to be exciting, have to be entertaining, have to be something that one wants to read. If we're going to try to jam lessons down people's throats, I think we'd be making a terrible terrible mistake. However, that's not to negate the fact that certain important issues can, should and will be incorporated in most of the material that will be coming out of National.

SEULING: I'd like to ask you all to join me in thanking all of these people up here. [applause]

Edited and prepared for publication by John Benson.

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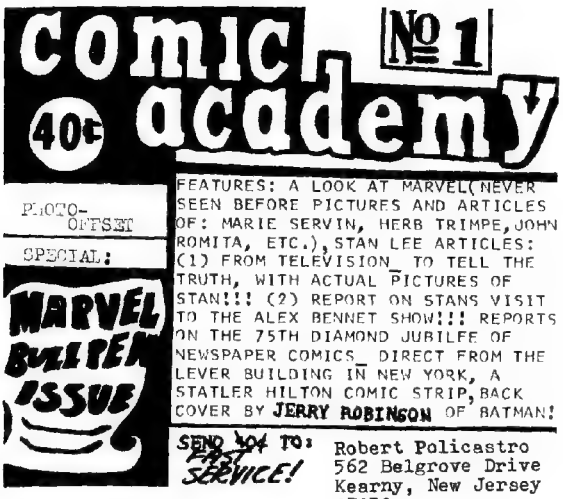
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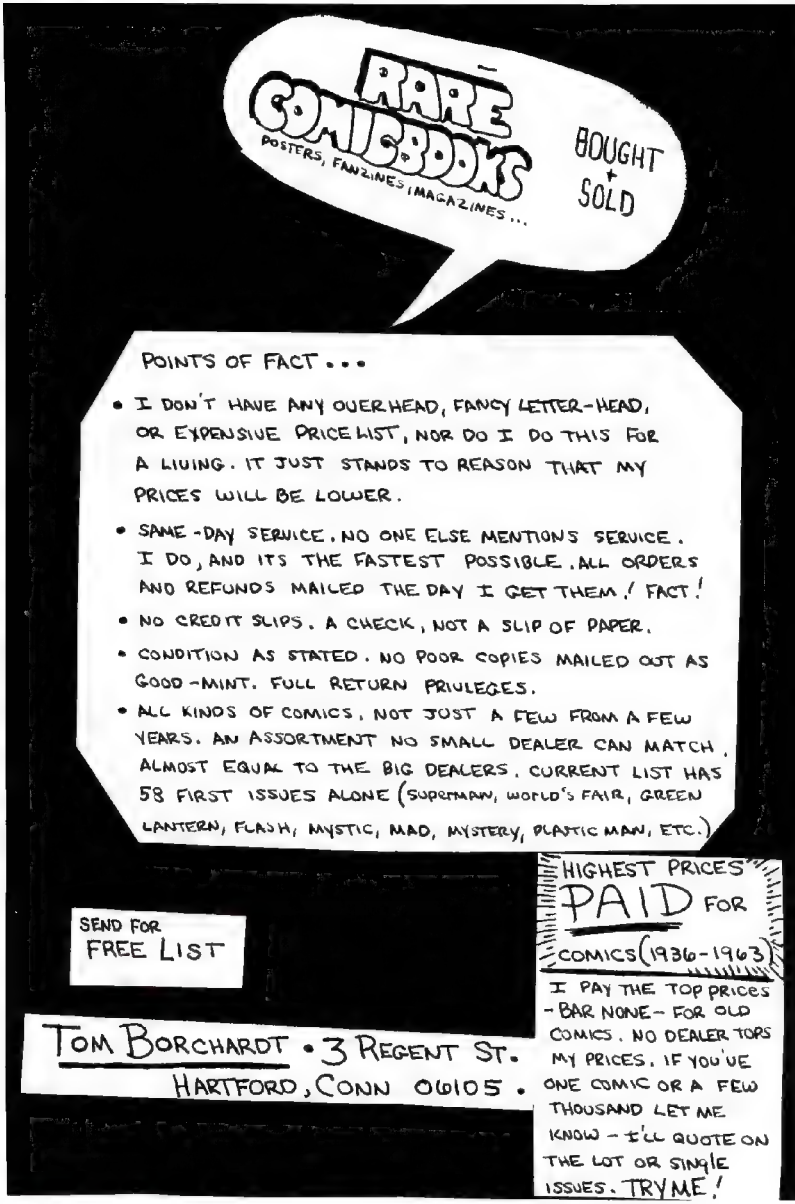
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ALL IN COLOR FOR A DIME

Edited by
DICK LUPOFF & DON THOMPSON

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A treasury of the superheroes of the Great Comic Book Era . . . the days when our entire planet would be on the brink of disaster . . . and Clark Kent would step into a phone booth, strip off his suit and tie and emerge as . . . SUPERMAN! And all for a dime.

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WAPP! BIFT! POWP! SKRAKK! Here they are again. A swell bunch of fellows. Batman. The Submariner. The Green Lantern. The Spectre. Upright guardians of liberty, justice and freedom for all. As you follow these spine-tingling narratives, *you too* spring into action as a caped, masked, fearless crusader just as you did when you were twelve and alone with your daydreams on a rainy Saturday afternoon.

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You're an unseen visitor to the grimy, dingy offices of the comic book publishing companies of the Thirties and Forties. You're witness to the dizzying ups and downs of the curious magazine empires which spawned the heroes you revered as a child . . . the tangled lawsuits launched in their behalf (Louis Nizer was once Superman's lawyer) . . . the great fortunes made and lost on the dimes of American schoolboys.

These misty-eyed excursions into nostalgia are coupled with magnificent illustrations of rare comic books — collectors' items costing, in some cases, $250 an issue. You'll drool over these glorious pictures. 15 of them are in full rich color. Others are in black and white, sprinkled through the book like prizes in a whole truckload of Crackerjacks.

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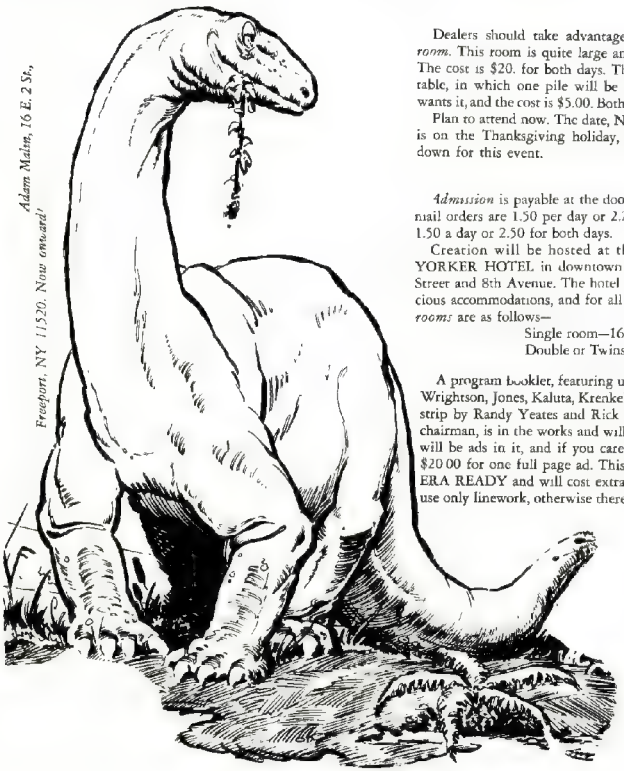
CREATION

A wide assortment of activities will be hosted at the convention. There will be a filmshow, conducted by Web Of Horror artist Bruce Jones, featuring METROPOLIS and KING KONG, including KONG'S censored scenes! There will be an interesting selection of panels, also. There will be an EC panel, with the EC pros, a fan editors panel with the editors of several fan and prozines, a WEB panel, plus more.

Also will be a large AUCTION, in which hundreds of dollars worth of rare comics, pulps, magazines, and original art will be sold. All proceeds will go to Cancer Care. And finally, there will be an enormous display of ORIGINAL ARTWORK, assembled in the display room. Originals, including oils by Frank Frazetta and Jeff Jones, as well as hundreds of black and whites, will be on display.

PLAN TO COME NOV 27, 28



Adam Malm, 16 E. 2 St., Freeport, NY 11520. Now onward!

Dealers should take advantage of the 60 table *dealers room*. This room is quite large and tables will be provided. The cost is $20. for both days. There will also be a fanzine table, in which one pile will be devoted to each zine that wants it, and the cost is $5.00. Both are well worth the money.

Plan to attend now. The date, November 27 and 28, 1971, is on the Thanksgiving holiday, and you'll want to come down for this event.

Admission is payable at the door or by mail. Advance, by mail orders are 1.50 per day or 2.25 for both. Door price is 1.50 a day or 2.50 for both days.

Creation will be hosted at the world famous NEW YORKER HOTEL in downtown New York City on 34th Street and 8th Avenue. The hotel is well known for its spacious accommodations, and for all you out of towners, *hotel rooms* are as follows—

Single room—16 dollars.
Double or Twins 21 dollars.

A program booklet, featuring unpublished art by Frazetta, Wrightson, Jones, Kaluta, Krenkel, Brunner, and a humorous strip by Randy Yeates and Rick Rydell, written by ye olde chairman, is in the works and will be out in mid-July. There will be ads in it, and if you care to advertise, the rates are $20.00 for one full page ad. This is to be submitted CAMERA READY and will cost extra for halftoning, so try and use only linework, otherwise there will be an additional cost.

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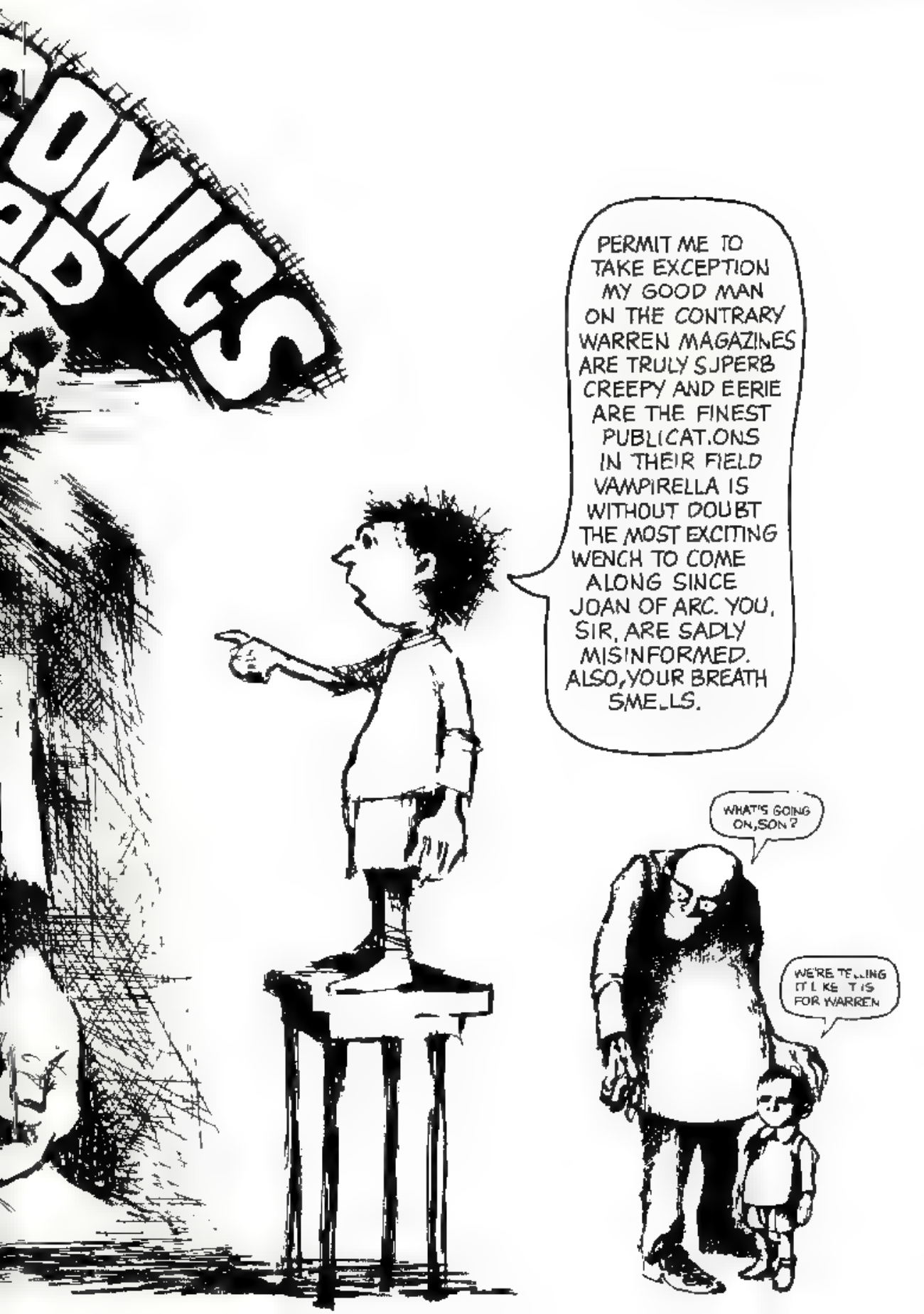
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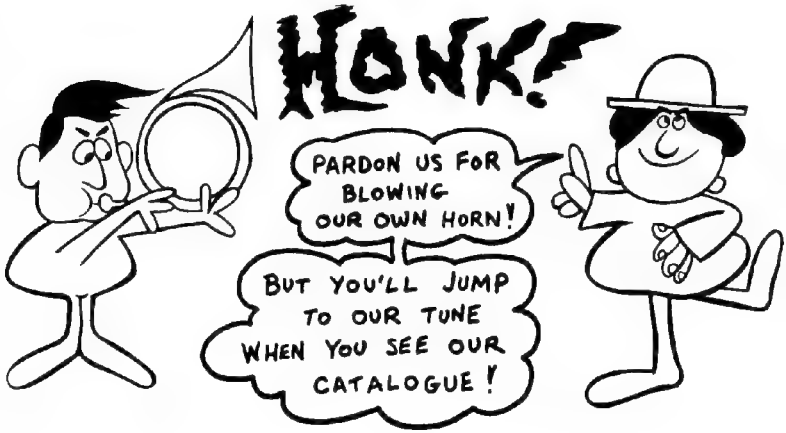

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KID KOMIX: 4

MARVEL MYSTERY: 14, 16, 41, 42, 43, 52, 67, 72, 77, 79-82, 84, 86, 87, 89, 91

MYSTIK: 1, 2

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PLASTIC MAN: 59

POLICE COMICS: 4, 6, 7, 9, 10, 27, 40, 42, 71, 72

SUB-MARINER: 15, 17, 25, 26, 27, 28, 29, 30, 31, 32

U.S.A.: 6, 11, 12

YOUNG MEN: 27, 28

Help Is Urgently Needed!

Dear Fellow Fans:

For the past 3 years, a writer named Michael Fleisher has been hard at work on a massive reference book for our field entitled THE FIRST ENCYCLOPAEDIA OF THE GREAT COMIC BOOK HEROES.

The book, which will be published by The Dial Press in December 1972, will contain more than 5,000 separate articles, will be heavily illustrated with rare panels from comic books old and new, and will be almost 7,000 typewritten pages long.

In preparing his book, Fleisher has taken careful notes on more than 10,000 comic books. Nevertheless, in spite of the fact that the files of both National Periodical Publications and the Marvel Comics Group have been made completely available to him, there remain 111 comics which Fleisher must somehow locate if his work is to be completed successfully. Their titles and numbers are listed on the opposite page.

We who have signed this letter are familiar with Fleisher's work and are eager to see it completed successfully. It represents the most ambitious, most thorough study ever undertaken of the great comic book work to which we are all devoted. Since schools and libraries have not shown either the wisdom or the foresight to collect and maintain large collections of comics, it is up to us as fans, collectors, and professionals to do what we can to see to it that serious students of our field have access to its materials.

If you own any of the comic books listed on the facing page, we urge you to lend them to Fleisher long enough for him to read them and take the notes he needs. Fleisher will pay all postage and insurance costs; he will return them to you within 10 days; and he guarantees that they will be returned to you in the precise condition in which he receives them.

Please help, if you possibly can. And thank you.

Sincerely,

JOE ORLANDO
MURPHY ANDERSON
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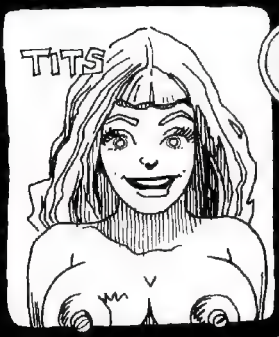

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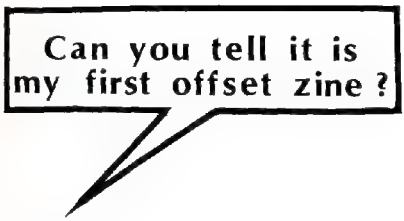

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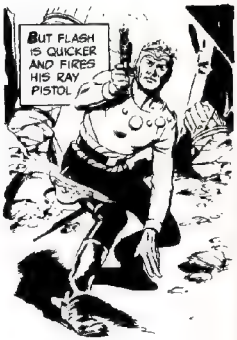

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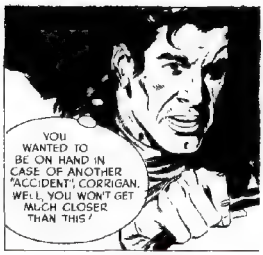

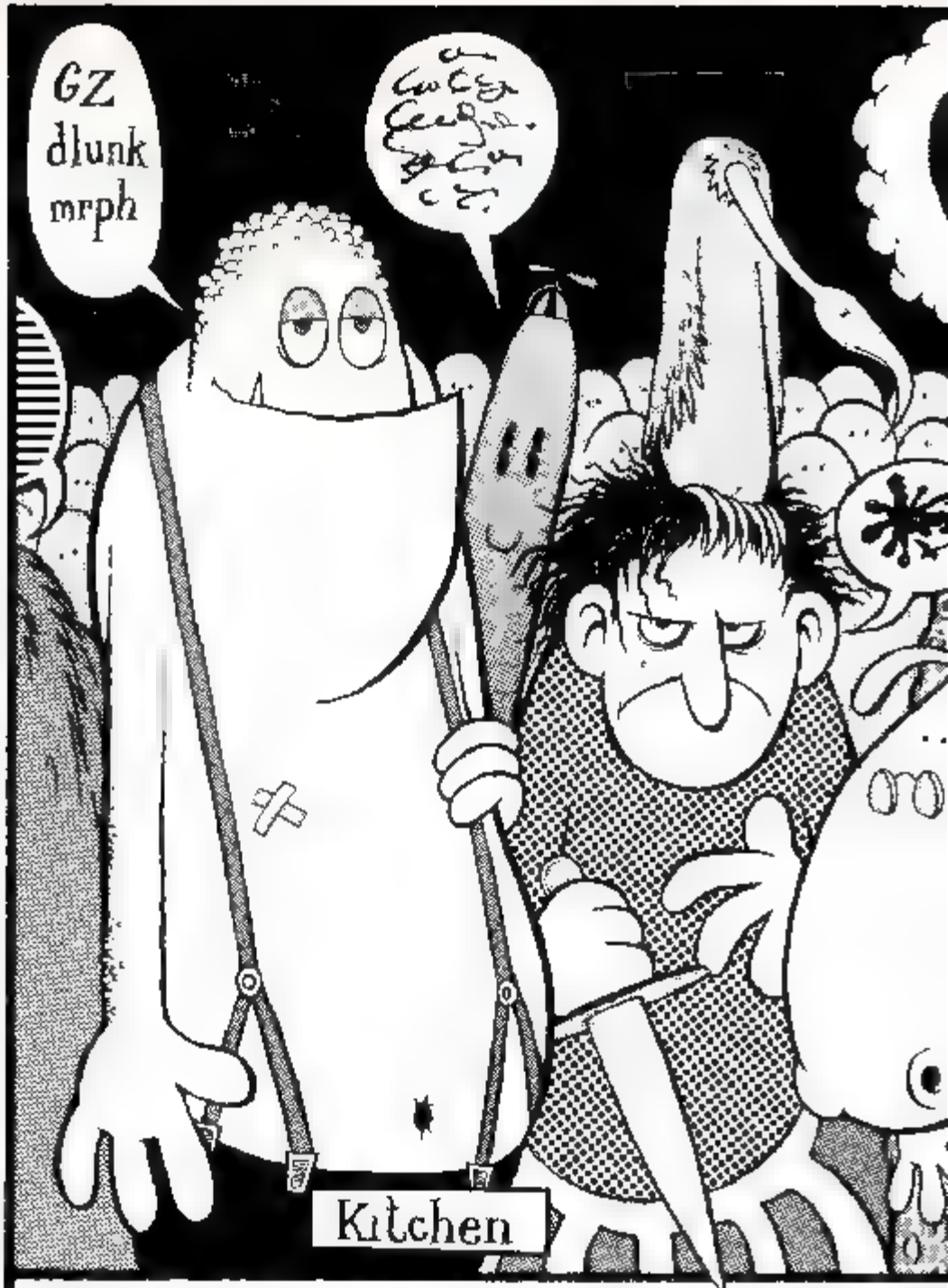

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Jeff Jones creates a fantastic science-fiction epic in 'Home'

Kenneth Smith comes up with a brilliant job in 'Getting the Point', a very subtle, philosophical sword and sorcery story

Mike Kaluta does 'As Night Falls', a fine, poetic fantasy

A science-fiction thriller 'Beyond Palles' is written and drawn by *Ernie Colon*

'The Comic Book Freak provides excellent comic relief by *Tom Sutton*

Frank Brunner's 'Sword of Dragonus' shows sword and sorcery at its peak

Marv Wolfman and *Rich Buckler* get together for a freaky fantasy

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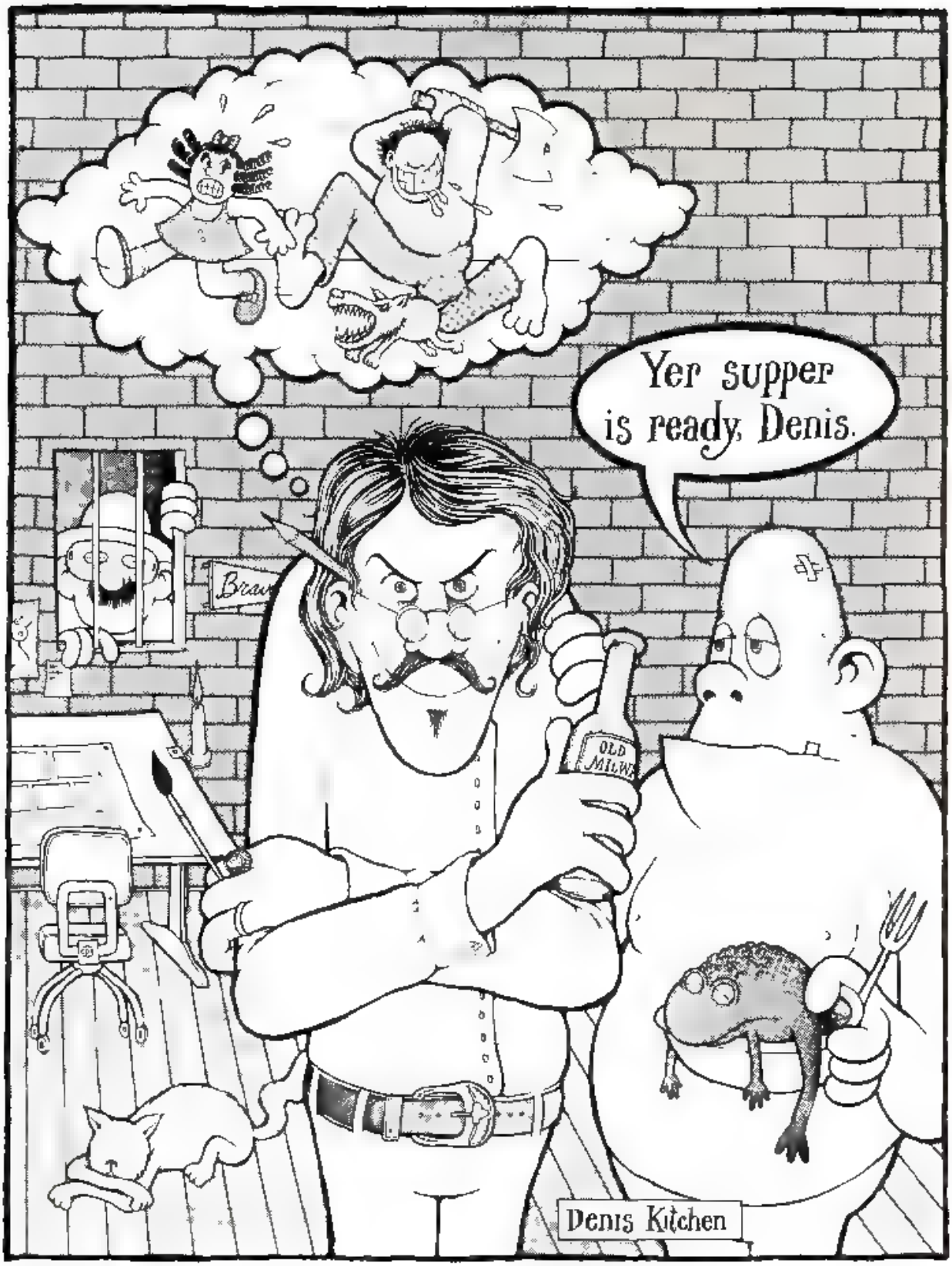
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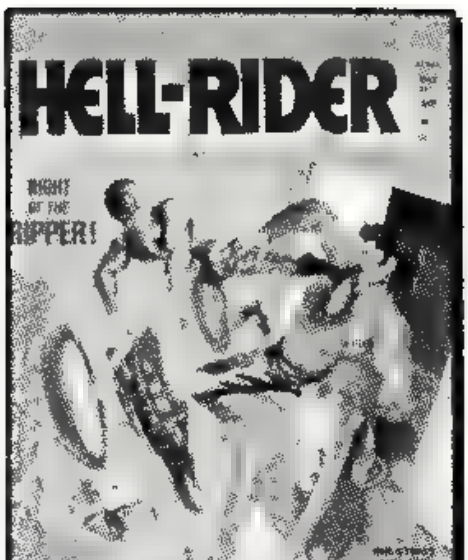

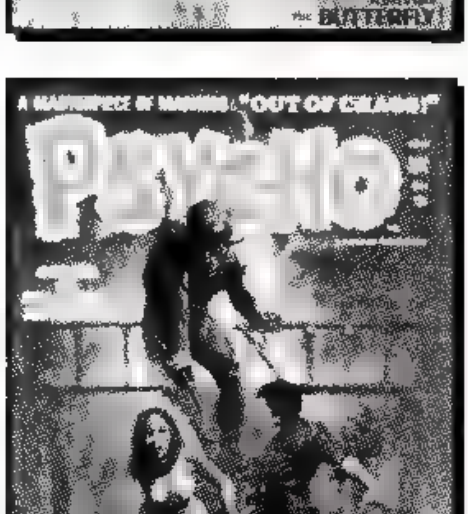

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MARVEL COMICS GROUP
CONAN THE BARBARIAN
THE MOST MIGHTY AND THE COMICS' GREATEST CONAN EPIC EVER!
MARVEL COMICS GROUP
THE MIGHTY AVENGERS
SPECIAL
MARVEL COMICS GROUP
WESTERN GUNFIGHTERS
THE GHOST RIDER
APACHE KID
GUNHAWK
PLUS: MORE WESTERN WINNERS
MARVEL FEATURE
PRESENTS THE
DEFENDERS
THIS IS IT! THE SECOND ORIGIN OF DEFENDERS
MARVEL COMICS GROUP
AMAZING ADVENTURES
FEATURING
BLACK BOLT
AND THE INHUMANS
MARVEL COMICS GROUP
CAPTAIN AMERICA
AND THE FALCON
IT CAN'T BE!
IT ISN'T POSSIBLE NOT MAN!
"POWER TO THE PEOPLE!"
THE WORLD'S GREATEST COMIC MAGAZINE!
FANTASTIC FOUR
Fantastic Four
AND THE POWER OF THE OVER-MIND!
IT'S FINALLY HAPPENING!
MARVEL COMICS GROUP
MARVEL COMICS GROUP
THOR

ASTONISHING TALES
FEATURING
KA-ZAR
AND
DR. DOOM
MARVEL SPOTLIGHT ON...
RED WOLF
MARVEL COMICS GROUP
RINGO KID
MARVEL SUPER-HEROES
FEATURING
DAREDEVIL
AND
IRON MAN
DOUBLE FEATURE SPECIAL
MARVEL COMICS GROUP
AVENGERS
THERE'S AN AVENGER BLOOD ON THE HANDS OF THE FANTASTIC FOUR!
ATTACK!
MARVEL COMICS GROUP
THE INCREDIBLE HULK
SPECIAL
AT LAST THE WORLD DISCOVERS THAT BRUCE BANNER IS THE HULK... AND THAT'S ONLY FOR STARTERS IN THIS THE GREATEST GREEN-SKIN TRILOGY OF ALL!
NOT ALL MY POWER CAN SAVE ME
THE AMAZING SPIDER-MAN
15¢
FOOL! IT WILL TAKE MORE THAN PEARS WITH SAP AROUND TO BYE A VAMPIRE!
A MONSTER CALLED... MORBIUS!
POWER UNLEASHED!
Greetings from the Marvel Comics Group

program

THE DREGS